ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975..

Location of original: The National Art Library, Victoria and Albert Museum, London

Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

CATALOGUE

OF AN

EXHIBITION OF ORIGINAL DRAWINGS

BY

AUBREY BEARDSLEY

BROOKLYN MUSEUM

DECEMBER 19, 1923—JANUARY 31, 1924

VICTORIA AND ALBERT MUSEUM LIBRARY
9.VIII.1938
L 2136.

FOREWORD

It was at first intended to make a mere list of the Aubrey Beardsley drawings exhibited at the Brooklyn Museum but inasmuch as the first twenty numbers have not been described elsewhere, it has been deemed advisable to do so at this time with a view to future identification rather than critical comment. These twenty drawings are chiefly interesting as showing a phase of his adolescent period. Though their artistic merit is slight, it is hoped they may prove a welcome, if limited, contribution to Beardsleyana.

The Brooklyn Museum

December
1923

AUBREY BEARDSLEY

1872 – 1898

By Joseph Pennell

The following is an extract from my article on Aubrey Beardsley in *The Studio*, No. 1, April, 1893:

"I have lately seen a few drawings which seem to me to be very remarkable. The very limited number which the artist is said to have produced makes their perfection of execution all the more remarkable. I am quite well aware that the mere fact of publicly admitting one's interest in the work of a new man, whose first design may be a delight to artists, is not considered to be good form in criticism. But why should one care about good or bad form—or criticism, either, for that matter? For the criticism of art to-day is merely the individual expression of persons who mostly know nothing about their subject.

"But whether Mr. Beardsley's work is appreciated or despised—and my only fear is that he will suffer from over appreciation and enthusiasm—the drawings show decisively the presence among us of an artist, of an artist whose work is quite as remarkable in its execution as in its invention; a very rare combination. It is most interesting to note, too, that though Mr. Beardsley has drawn his motives from every age, and founded his styles—though it is impossible to say what his style may

be—on all schools, he has not been carried back into the fifteenth century or succumbed to the limitations of Japan; he has recognized that he is living in the last decade of the nineteenth century, and he has availed himself of mechanical reproduction for the publication of his drawings, which the Japs would have accepted with delight had they but known of it.

"Although in all of Mr. Beardsley's drawings which I have so far seen there are signs of other men's influence, I know no reason why this influence should not be apparent if the inventor of what we may consider the type is a worthy one to imitate. However, to say that Burne Jones, or even his far greater master Rossetti, invented what is vulgarly known as the Rossetti type, is absurd. They did not invent it; they have only recorded a type which is very common in this country, emphasizing certain characteristics which no one had ever so emphasized before. Mr. Beardsley, in illustrating the 'Morte d'Arthur,' wished an appropriate type; he has taken the one which appealed to him most and he was perfectly justified in doing so. The little head-pieces, notably one of men in armour, seem to me, in execution as well as design, quite equal to the best fifteenth century work. Then, too, his little landscapes are altogether delightful; though they are conventional in the right sense, they are not imitations. But most interesting of all is his use of the single line, with which he weaves his drawings into an harmonious whole, joining extremes and reconciling what might be oppositions—leading, but not forcing, you properly to regard the concentration of his motive. In his blacks, too, he has obtained a singularly interesting quality, and always disposes them so as to make a very perfect arabesque. Certainly with the comparatively small amount of work which Mr. Beardsley has produced, he has managed to appeal to artists—and what more could he wish?"

JOSEPH PENNELL.

POSTSCRIPT

April, 1919

I wrote *The Studio* article on the faith of the drawings and prints that I was shown—because I knew they were the work of a man—a boy—who had done something to carry on tradition—but I did not know if he would do anything more. And I did know that often such an article is a refuge, a safe harbor for one who can only repeat what he has done, and never tries after to go on. So I hedged. But Beardsley was not of that sort—he went on.

He and Henry Harland started *The Yellow Book*. I did not believe it would succeed, but it did, and in it Beardsley came into his own. Then, or maybe it was before, he illustrated *Salome*—and then came the *Rape of the Lock*—which proved him—as Whistler said—and the world acknowledged—"a great artist" and won him fame. Then came the *Volpone*, and before it was finished came death, but he has builded himself an enduring monument. And two boys whom the gods loved died young—John Keats and Aubrey Beardsley. They died, and from the same cause, but their names and their works live—they are amongst the glorified in English art and letters. Beardsley built better than I knew, but he knew better than I, and it is good to know now that one had a part in those wonderful days in that wonderful world—which is gone but never will be forgotten.

Joseph Pennell.

ENVOI

November, 1923

Beardsley's name and fame grow, his detractors and defamers are forgotten. I was on the right side.

Joseph Pennell.

ORIGINAL DRAWINGS
BY
AUBREY BEARDSLEY

For information about numbers 1—20 see Foreword

Drawings for PROGRAMMES, etc.

1 Cambridge Theatre Cambridge Programme
To-night Dec. 29, 1888 [?]
Theatre of Varieties

About 6 15/16′ x 4⅜′

In the lower left corner a short, stout woman has dropped her umbrella to gaze at the sign "Programme" in the upper half of the drawing. A jar of rushes at the right stands at top of flight of steps.

Lent by John Lane

2 The Jolly Mashers A Charade in 4 Acts

Dramatis Personae

Masher No. 1	A. V. Beardsley
Masher No. 2	M. Beardsley
Patient	A. V. Beardsley
Wife of (Mash. No. 1st [No. 1])	M. Beardsley

Act I
Piccadilly 1 p. m.
Act II
Back Kitchen
Act III
Ditto
Act IV
Private Shop

Size 4½′ x 7′

A male figure at left appears to be holding the poster suspended from his right hand.

Lent by John Lane

3 Cambridge Theatre

Saturday Ap. 28 [or 25?] Nearly 7.o

Size 5⅝′ x 3⅝′

A distinguishing feature of this drawing is a large wall clock in the upper right-hand corner, the hands pointing to two minutes before seven.

Lent by John Lane

4 Cambridge Theatre of Varieties

IXXX Sole Lessees [spelled Lesses] & Managers Miss M. Beardsley A. V. Beardsley Grand Entertainment Programme

Size 5′ x 3⅝′

Lent by John Lane

5 Cambridge Theatre

Sole Lessees & Managers M. & A. Beardsley

Programme 8.15 Jan. XXI Saturday

Size 7′ x 4½′

At the left an elongated man, pipe in mouth, a battered tall hat on the head, holds in his right hand a flag on which the word Programme appears. The drawing is in red and black.
A plan of the theatre is on the reverse.

Lent by John Lane

6 No. I

Recitation The Legend Beautiful M. Beardsley
Recitation (A. V. Beardsley) The Portrait

About 6 15/16′ x 4⅜′

The most noticeable feature of the drawing is a bell and bell rope which fill the lower half.

Lent by John Lane

7 The Songs

Size 5⅝′ x 3⅝′

Drawings of three men suggesting the music hall type. At the top appears "The Songs." Inscribed beneath one figure is "They call me a poor little Slowaway" [probably Stowaway]. The inscription beneath another figure is "Eighteenpence", while the third has "Quite English" ascribed to him.

Lent by John Lane

8 Songs (Sung during Charades)

Charade	Act	Song
I	I	
		Serenade Duotto
	II	
		500 a year
	III	
II	I	Two Jolly Mashers
	II	Dancing Song
	III	Two to one Duette
III	I	Beware [?] in time

Size 7′ x 4½′

A dash of red here and there enlivens the drawing.

Lent by John Lane

9 Grand Farce

Box & Cox

Box – – – M. Beardsley

Cox – – – A. V. Beardsley

Mrs. Bouncer - - - E. A. Beardsley (Her first appearance)

Scene Mrs. Bouncer's lodging house

Size 6 15/16′ x 4⅝′

Lent by John Lane

10 Programme The Cambridge Theatre of Varieties

Grand Easter Entertainment April Commence at 7.15

Sole Lessees & Managers M. [&] A. Beardsley

Size 6½′ x 4 1/16′ including black border ¼ in. wide at left. Corners slightly clipped.

Lent by John Lane

11 Songs

Song Eighteenpence A. V. Beardsley

The Little Stowaway (Ballad) A. V. Beardsley

About 6 1/16′ x 4⅛′ including black border ¼ in. wide at left

At upper right-hand corner a man gazes downward from a theatre box. The four corners of the drawing are slightly clipped.

Lent by John Lane

12 The Man of Honour

Ikey A. V. Beardsley

Widow M. Beardsley

Landlady M. Beardsley

Act I A Charade in 3 Acts

A Garret

Act II The Widow's Drawing Room

Act III Garret

Dramatis Personae

Ikey Moses (alias Count Kortchaskofo [?])

Widow Browne
Landlady

Size 7′ x 4½′

A man, umbrella in hand, stands looking at the above announcement. The foot and leg of a second man protrude through a hole in the upper left-hand corner of the poster while his head and arms appear at the upper and left edges.

Lent by John Lane

13 Songs (A. V. Beardsley)

Later On
"Its a Funny Little Way I've got"
"All in a Merry Key"

About 7 1/16′ x 4⅜′

The programme is embellished with drawings of face of a man singing, head of a dog, policeman, tall hat, etc.

Lent by John Lane

14 No. 1

Round the Corner

Two standing female figures, each carrying a placard suspended from shoulders:

The first placard reads

No. 1 Round the Corner Farce in one act
Cambridge Theatre

The second placard reads

Dramatis Personae

Flipper	A. V. Beardsley
Nobbler	M. Beardsley
Scene	Flipper's Apartment

Below these figures is printed
"Opinions of the Press on the Cam. Theatre"

"I prefer it to any other" (Ally Sloper)
"How superior is the tone of this Theatre (Pink-un)"

"Modest Mabelle & vivacious Vincent are truly unique" (Referee)

At the lower margin of the drawing are five small figures dancing.

Size 6½′ x 4⅛′ including black border at left 5/16 in. wide. Corners slightly clipped.

Lent by John Lane

15 A Monologue Nearly Seven (by Brookfield [?])

To be given by A. Beardsley
Scene A Bachelor's Apartment

Size 6½′ x 4⅛′ Corners slightly clipped

At left, full length figure of a man singing and pointing with his left hand to clock in right upper corner, the hands of which point to nearly seven o'clock. "A Monologue" appears on sleeve of left arm.

Lent by John Lane

16 Songs

Song The happy fatherland	A. V. Beardsley
Quite English	M. Beardsley
Song Killaloe	A. V. Beardsley
Far, Far Away	A. V. Beardsley

Size 6½′ x 4⅛′ Corners slightly clipped

A man playing a stringed instrument reclines on a wall at the top of the drawing. The programme is embellished with drawings of pipe, bottles, glass, flag, etc. and at the bottom appears a steaming cart labeled "Potatoes 1 d"

Lent by John Lane

17 The Cambridge Theatre of Varieties

Costumier Madame Mâbéllè
Perruquier M. Aubré

Size 7′ x 4½′

An enormous head at the top of the drawing is the sole figure.

Lent by John Lane

18 The Mistake: Charade in 3 Acts

Dramatis Personae

Horatio Potts M. Beardsley
Miss Courtnay (heiress) M. Beardsley
Miss Courtnay (her aunt) A. V. Beardsley

Size 7′ x 4½′

At the left, a man with a much elongated nose doffs his hat in the direction of the printed program.

Lent by John Lane

19 Finis (at top of drawing) Adieu! (at bottom)

About 6½′ x 4⅛′ Corners slightly clipped

A full length male figure, with extended arms, stands between parted stage curtains.

Lent by John Lane

20 Finis

About 5′ x 3⅝′

At left, standing figure of man, while near the center of the drawing another man, sword at side, is disappearing between two curtains.

Lent by John Lane

21 Hail Mary

Lent by Albert Eugene Gallatin

Drawings for "SALOME"

22 Design for Title-Page of "Salome"
Lent by John Lane

23 Contents Border Design
Lent by John Lane

24 The Woman in the Moon
Lent by John Lane

25 The Peacock Dress
Lent by John Lane

26 The Black Cape
Lent by John Lane

27 A Platonic Lament
Lent by John Lane

28 The Eyes of Herodias
Lent by John Lane

29 The Stomach Dance
Lent by John Lane

30 The Dancer's Reward
Lent by John Lane

31 The Climax
Lent by John Lane

32 Design for Tail Piece
Lent by John Lane

33 The Toilette of Salome. First Drawing
Lent by John Lane

34 John and Salome
Lent by John Lane

35 Maîtresse d' Orchestra
Lent by John Lane

36 The Comedy - Ballet of Marionettes, 1
From "The Yellow Book", Vol. 11
Lent by Albert Eugene Gallatin

37 Cover Design for "The Yellow Book", Vol. 1
Lent by John Lane

38 Cover Design for "The Yellow Book", Vol. II
Lent by John Lane

39 Cover Design for "The Yellow Book", Vol. III
Lent by John Lane

40 Design for Yellow Book Cover
Lent by John Lane

41 Design for a Book Cover
Lent by John Lane

42 Design for Reverse Cover of "The Yellow Book", Vol. I
Lent by John Lane

43 Title-Page Ornament for "The Yellow Book", Vol. I
Lent by John Lane

44 Design for Cover of Yellow Book Prospectus
Lent by John Lane

45 "The Mysterious Rose Garden"
Published in "The Yellow Book", Vol. IV
Lent by John Lane

Designs for "KEYNOTES" Series

46 Design for Cover of "Keynotes"
Lent by John Lane

47 Design for Cover of "Poor Folks"; translated from the Russian of F. Dostoievsky, by Lena Milman
Lent by John Lane

48 Design for Cover of "A Child of the Age", by Frances Adams
Lent by John Lane

49 Design for Cover of "The Great God Pan", by Arthur Machen
Lent by John Lane

50 Design for Cover of "Discords", by George Egerton
Lent by John Lane

51 Design for Cover of "Prince Zaleski", by M. P. Shiel
Lent by John Lane

52 Design for Cover of "The Woman Who Did", by Grant Allen
Lent by John Lane

53 Design for Cover of "Women's Tragedies", by H. D. Lowry
Lent by John Lane

54 Design for Cover of "Grey Roses", by Henry Harland
Lent by John Lane

55 Design for Cover of "At the First Corner", by H. B. Marriott Watson
Lent by John Lane

56 Design for Cover of "Monochromes", by Ella D'Arcy
Lent by John Lane

57 Design for Cover of "At the Relton Arms", by Evelyn Sharp
Lent by John Lane

58 Design for Cover of "The Girl from the Farm", by Gertrude Dix
Lent by John Lane

59 Design for Cover of "The Mirror of Music", by Stanley V. Makower
Lent by John Lane

60 Design for Cover of "Yellow and White", by W. Carlton Dane
Lent by John Lane

61 Design for Cover of "The Mountain Lovers", by Fiona Macleod
Lent by John Lane

62 Design for Cover of "The Woman Who Did'n't", by Victoria Crosse
Lent by John Lane

63 Design for Cover of "The Three Impostors", by Arthur Machen
Lent by John Lane

64 Design for Cover of "Nobody's Fault", by Netta Syrett
Lent by John Lane

65 Design for Cover of "The British Barbarians", by Grant Allen
Lent by John Lane

66 Design for Cover of "The Barbarous Britishers", by H. D. Traill
Lent by John Lane

67 Design for Cover of "Platonic Affections", by John Smith
Lent by John Lane

68 Design for Cover of "Young Ofeg's Ditties", by George Egerton
Lent by John Lane

69 Design for Cover of "Keynotes" Circular
Lent by John Lane

70 Arbuscula. Drawn for Vuillier's "History of Dancing"
Lent by John Lane

71 Atalanta. First reproduced in "The Early Work"
Lent by John Lane

72 Bacchus
Lent by John Lane

73 Design for Title-Page
Lent by John Lane

74 Design for Title-Page
Lent by John Lane

75 Design for Title-Page (Venus)
Lent by John Lane

76 Frontispiece and Title-Page Design for "Venus and Tannhäuser"
Lent by John Lane

77 Design for Frontispiece of "Earl Lavender"
Lent by John Lane

78 Design for Cover of Wharton's "Sappho"
Lent by John Lane

79 Design for Title-Page of "Plays" by John Davidson
Lent by John Lane

80 A Nocturne of "Chopin"
Lent by John Lane

81 A Poster for "The Yellow Book"
Lent by John Lane

82 A Poster
Lent by John Lane

83 Molière
Lent by William M. Ivins

84 Klafsky as Isolde
Lent by Albert Eugene Gallatin

85 Alvary as Tristan. First reproduced in A. E. Gallatin's "Aubrey Beardsley's Drawings"
Lent by Albert Eugene Gallatin

86 Cover Design for Beardsley's Copy of "Tristan and Isolde"
Lent by Albert Eugene Gallatin

87 Die Gotterdämmerung
Lent by Albert Eugene Gallatin

88 Felix Mendelssohn Bartholdy
Lent by Scott & Fowles

Drawings for "LE MORTE D' ARTHUR"

89 Merlin
Lent by The Rosenbach Company

90 Three Swans
Lent by The Rosenbach Company

91 Piping Down the Valley Wild
Lent by The Rosenbach Company

92 Memories
Lent by The Rosenbach Company

93 A Flying Angel
Lent by The Rosenbach Company

94 Malevolence
Lent by The Rosenbach Company

95 Woman and Tree
Lent by The Rosenbach Company

96 Two Figures
Lent by The Rosenbach Company

97 A Bacchus
Lent by The Rosenbach Company

98 Dreaming Figure in a Wood
Lent by The Rosenbach Company

99 Arthur and the Strange Mantle
Lent by The Rosenbach Company

100 Sir Launcelot and the Witch Hellawes
Lent by Albert Eugene Gallatin

101 Drawing for "Le Morte D' Arthur," Vignette
Lent by Miss Delehanty

102 Drawing for "Le Morte D' Arthur", Vignette
Lent by Scott & Fowles

103 The Rape of the Lock
Lent by Albert Gallatin

Drawings for "BON MOTS"

104 Topsy Turvey
Lent by The Rosenbach Company

105 Pan Asleep
Lent by The Rosenbach Company

106 Admonition
Lent by The Rosenbach Company

Drawings for "PERRIOT"

107 Design for Front Cover
Lent by John Lane

108 Design for Title-Page of "Perriot"
Lent by John Lane

109 Design for End-Paper of "Perriot"
Lent by John Lane

110 Design for End-Paper of "Perriot"
Lent by John Lane

111 Design for Reverse Cover of "Perriot"
Lent by John Lane

112 Design for the Prospectus of "The Savoy"
Lent by John Lane

113 Et in Arcadia Ego
Published in "The Savoy", No. 8
Lent by Albert Eugene Gallatin

114 Cover Design from "The Life and Times of Madame du Barry"
Lent by Albert Eugene Gallatin

115 Frontispiece for "Volpone", by Ben Jonson
Lent by Albert Eugene Gallatin

BROOKLYN
MUSEUM PRESS